

# MUCH ADO ABOUT NOTHING

Opera  
BY

JULIAN STURGIS,

•••  
The Music by

•••  
C. VILLIERS STANFORD

—••—  
BOOSEY & C<sup>o</sup> LONDON & NEW YORK.

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Printed by C.G.Röder, Leipzig.

# MUCH ADO ABOUT NOTHING

OPERA

IN FOUR ACTS

FOUNDED ON

Shakespeare's Comedy

THE WORDS WRITTEN

—> by <—

JULIAN STURGIS

THE MUSIC COMPOSED

—> by <—

CHARLES VILLIERS STANFORD.

(OP. 76.)

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Price 5/- net

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# "MUCH ADO ABOUT NOTHING"

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## Dramatis Personæ.

<b>Hero</b> .....	(Daughter to Leonato) .....	<i>Soprano.</i>
<b>Beatrice</b> .....	(Niece to Leonato).....	<i>Soprano.</i>
<b>Don Pedro</b> .....	(Prince of Arragon).....	<i>Baritone.</i>
<b>Don John</b> .....	(His bastard Brother).....	<i>Bass.</i>
<b>Claudio</b> .....	(A young Lord of Florence, favourite to Don Pedro).....	<i>Tenor.</i>
<b>Benedick</b> .....	(A young Lord of Padua, favourite likewise to Don Pedro)..	<i>Baritone.</i>
<b>Leonato</b> .....	Governor of Messina .....	<i>Bass or Baritone.</i>
<b>Borachio</b> *).....	A Follower of Don John .....	<i>Tenor.</i>
<b>A Friar</b> .....	.....	<i>Bass.</i>
<b>Dogberry</b> }	.....	<i>Bass.</i>
<b>Seacole</b> }	..... Three foolish Officers .....	<i>Tenor.</i>
<b>Verges</b> }	.....	<i>Persona muta.</i>
<b>Margaret</b> .....	(Hero's waiting woman).....	<i>Persona muta.</i>

Chorus of Knights, Ladies, Country Girls and Lads,  
Watchmen, Friars and Attendants.

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Scene — Messina.

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\*) Pronounce the *ch* as in *chin*.

Borachio is (like Petruchio) Shakespeare's phonetic way of spelling the Italian Boraccio and Petruccio.

# MUCH ADO ABOUT NOTHING.

JULIAN STURGIS.

C. V. STANFORD.

## Act I.

**Allegretto.**

Tenor.

Chorus.

Bass.

**Allegretto.**  
(Orchestra on the stage.)

Pianoforte.

*mf*

*f*

Sigh no more, la - dies,

*f*

Sigh no more, la - dies,

*stacc.*

sigh no more; Men were de-ceiv-ers e - ver; and one on shore, To

sigh no more; Men were de-ceiv-ers e - ver; One foot in sea, To



①

*mf* *rall.*  
one thing con-stant ne - ver: (The Curtain slowly rises.) Then sigh not so  
*mf* Then sigh not so

one thing con-stant ne - ver: Then sigh not so

*rall.*

(Great Hall in the house of LEONATO. Guests are gathering for the masque. A company of musicians are singing at back R. C. The doors of the banquet hall L. C.)

*f* *a tempo.*  
But let them go, And be you blithe and bon-ny, Con-vert - ing all your  
*f* But let them go, And be you blithe and bon-ny, Con-vert - ing all your

*f* *a tempo*

Ten. I. ②  
sounds of woe In-to hey non-ny non-ny non-ny hey non-ny non-ny

Ten. II.  
sounds of woe In-to hey non-ny non-ny non-ny,

Bass.  
sounds of woe In-to hey non-ny non-ny non-ny,

(DON JOHN enters mask in hand, followed by BORACHIO.)

non-ny, hey nonny nonny non-ny, into hey, hey nonny non - ny.

hey nonny nonny non-ny, in - to hey, hey nonny non - ny.

hey nonny nonny non-ny, in - to hey, hey nonny non - ny.

Don John. *mf*

Bo - rachio! Has the most ex - quisite Don

*dim.*

Borachio. *mf* ③

Not yet, my lord.

Clau - dio come? Look for him well, and tell me when he comes;

*p*

I have a merry sport to play with him - Be you all eyes to find him.

## Borachio. (both exit.)

Aye my lord. Ten. *f*

Chorus. Sing no more dit - ties, Sing no mo Of dumps so dull\_ and

Bass. *f* Sing no more dit - ties, Sing no mo Of dumps so dull\_ and

heav - y; The fraud of men was e - ver so, Since sum - mer first was

heav - y; The fraud of men was e - ver so, Since sum - mer first was

④ leav - y. *mf* Then sigh not so But let them go, And

leav - y. *mf* Then sigh not so But let them go, And

Ten. I. be you blithe and bonny, — Convert - ing all your sounds of woe — In - to hey nonny nonny

Ten. II. be you blithe and bonny, — Convert - ing all your sounds of woe — Into

Bass. be you blithe and bonny, — Convert - ing all your sounds of woe — Into

non - ny, hey non-ny non-ny non - ny, hey non-ny non-ny

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

non-ny, in-to hey, hey, nonny non - ny.

in-to hey, hey, nonny non - ny.

in-to hey, hey, nonny non - ny.

*f* Orch. in theatre

*dim.* *p*

(Enter CLAUDIO and BENEDICK, their masks in their hands.)

*Claudio. mf*

Be - ne - dick!

Ah

*poco rall.*

me! **Benedick.** Didst note fair He - ro, Le - o - na - to's

*mf* Now heav'n keep men from sigh - ing, Clau - dio!

*colla parte*

*a tempo* (5)

daughter? Is she not fair and framed in

*mf* I noted not, I looked on her.

*f* *p*

mo - des - ty?

Don't ask me as an honest man to an - swer tru - ly as I

can. Or shall I speak with scornful mind, as ty - rant of all womankind?

pray thee, speak to me in hon- es-ty.

Then thus am I de-

⑥ liv-er'd! Too low is she for praises high, too brown for prai - ses fair; yet

should she change, I'll not deny her beau - ty were less rare: if she should change,

Then o-ther men might flout her; And as she is, I do not care a -

*p* *f* *p*

⑦ Claudio. *mf*

Can the world

bout her. Say! would you buy her that you ques-tion so?

*mf*

buy such a jew-el? She is the

Yes, and a case to keep the jew-el in.

*p* *f* *p*

*poco rall.* *a tempo*

sweet - est la-dy in mine eye that e'er I look'd on.

*mf*

Yet I can see and

*colla parte* *p*

see not so. Her cous-in Be-a-trice, I know, But that she

hath a dev-il in her, would show a thou-sand times more

fair, But then the dev-il would not dare to

win her. Oh Clau-dio, thou, thou wilt not turn to hus-band?

Claudio.  
I would scarce trust myself if she, if Hero fair my bride would be. Oh, —



— she is fair - - - er than the woods of May, thrill'd — by the

love — of new-lit night-in- gale, Mo - - - dest as vi - olets that

9 *mf*

shun the day and ten-der as the wind - - - flow'r's beau-ty frail, —

*mf*

— ten-der as the wind-flow'r's beau- - ty frail: when

*p*

she looks forth, — the sun more pow'r puts

*cresc.*

⑩

on, — and si-lence mourns — when her sweet

*f* *p* *p*

notes — are gone. Benedick.

*mf*

Is't come to this? Shall I no more see man un-

*pp*

(mocking CLAUDIO.)

mated at three score? Ah me! Ah

*pp*

mel But see! Don Pe-dro comes to

*f* *f*

## Poco più lento.

(Enter DON PEDRO.)

seek you.

(11)

Benedick (looking at CLAUDIO doubtfully) (to DON PEDRO)

Don Pedro. I would your Grace would bid me  
What se-cret holds my friends?

Lento.

tell you. On my al-le-giance!

I charge thee on thy al-le-giance, Benedick!

colla parte

a tempo

Lento.

a tempo

Mark you this, my Clau-dio? On my al-le-giance! Well then, thus it is,

Count Clau-dio is in love! With whom? That is your

*p*

Gra-ce's part. With whom? With He-ro, Le-o-na-to's on-ly

*p* *f* (12) *fp*

Don Pedro. *mf* *3*  
Dost thou in truth af-fect her,  
daughter.

*f* *fp* *p*

Claudio. *mf* *3*  
Don Pedro. Oh, my lord, when you went onward on this end- - ed  
Claudio?

*mf* *sfp* *p*

action, I look'd up - on her with a sol - dier's eye, that liked,

but had a rougher task in hand than to drive liking to the name of

(13) love; but now I am re-turn'd, and that war thoughts

— have left their pla - ces va-cant, in their room come thronging soft and

de - licate de-sires, — all prompt - ing me

*a tempo*

how fair young He - ro is, say-ing,

*colla parte* *p*

*Più animato.*

say-ing, I loved her ere I went to wars.

*Don Pedro.* *mf* *3*

Thou wilt be like a

*Più animato.*

*c. p.*

lo - ver presently, and tire the hearer with a book of words. If thou dost

*p* *mf*

(14)

love fair He - ro, cher-ish it, and I will break with her,

*p* *mf*

(CLAUDIO clasps DON PEDRO's hand)

How sweetly

and with her father, and thou shalt have her.

(aside) Ah me!

*f* *mf* *pp*

(DON PEDRO and CLAUDIO remain in close converse.  
BENEDICK observes them with wonder.)

dost thou mi - nister to love.

*pp* Ah me!

*pp*

Benedick.  
Recit.

That a woman conceived me, I thank her; That a woman brought me up, I

*p* *f* *p*

*p* *3* *b* *3* *b* *3* (DON PEDRO and CLAUDIO)

thank her; but for the rest, women must par-don me,

come forward) **Allegro moderato.** Don Pedro.

*f* *ff* I shall see thee, ere I

I will live a bachelor!

**Allegro moderato.**

*f* *f*

die, look pale with love.

*mf* Prove that I lose more blood for love than I can

*p*

get — by drinking, And set me tavern door a - bove as sign of Cu - pid's

*f* *p*



(16)

blink-ing. Or hang— me in a bottle like a cat for all the

Claudio. *mf*

Well Time will try you, Time will try you, in

Don Pedro. *mf*

Well Time will try you, Time will try you, in

wan-ton swains to practise at. —

time the savage bull will bear the yoke.

time the savage bull will bear the yoke.

The savage bull may bear his yoke; but, if I

bear it, paint me then with two bull's horns, \_\_\_\_\_

(17) *poco rall.* Tempo I.  
a scur-vy joke, as tavern sign for drunken men. then write \_\_\_\_\_

*colla parte* *p* *f*

\_\_\_\_\_ in letters larger than a span \_\_\_\_\_ Here you see Be - - -

*p* *ff*

Claudio. *>*  
Peace, boaster! Le-o-na-to comes,  
Don Pedro. *>*  
Peace, boaster, Le-o-na-to comes,  
nedick, the married man!

*p* *tr*

## Allegretto.

our no - ble host, to give us wel - - come here.

our no - ble host, to give us wel - - come here.

## Allegretto.

*mf* *tr* *p*

*cresc.* 18

(Enter LEONATO and Attendants.)

## Allegretto maestoso.

*sf* *ff*

Leonato.

19

Wel-come to all, who come to greet at our glad

*f* *p*

fes - ti - val. Don Pe - dro, gallant Prince of Arragon, and his good brother John,

*mf* (The hall now fills

*p*

the Florentine Count Claudio, and Be - ne - dick of Pa - du - a! For, know,

with guests.)

these have pluck'd lau - rels in the field of fight, and wear them in our

*ff* (20) mimick war to-night. Then honour to Don Pe - dro, Prince of Ar - ra - gon!

Sopran.

Chorus.

Ten.

Bass.

Honour to

Honour to

Honour to Pe - dro, to

*p* *mf* *cresc.*

17

Pe - dro, Pedro, Prince of Ar - ra - gon!

Pe - dro, Pedro, Prince of Ar - ra - gon!

Pe - dro, Pedro, Prince of Ar - ra - gon!

*ff*

On masks! On masks! And let the rev-el-ry be-

*sf*

*f*

*sf*

gin!

(21)

(The noble guests arrange themselves for the dance.)

**Saraband.**  
Andante maestoso e pesante.

*mf*

*tr*



Allegro.

Leonato.

*f*

And next let man and maid, with mer-ry

(Enter a pomp of clowns and Country girls.)

din and puls - ing foot come danc - ing in!

Morris-Dance.

Sopran.  
Chorus.  
Ten.  
Bass.

The sun leaps up with gallant show,  
The sun leaps up with gallant show, and hey for rose and  
The sun leaps up with gallant show, and hey for rose and

and hey for rose and li - ly, a-heigh - a! And all — a -

li - ly, and hey for rose and li - ly, And all — a -

li - ly, and hey for rose and li - ly, And all — a -

play - ing we will go, And woo them, and woo them, and woo — them wil - ly -

play - ing we will go, And woo them, and woo them, woo — them wil - ly -

play - ing we will go, And woo them, and woo them, woo — them wil - ly -

nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -

nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -

nil - ly, wil - ly - nil - ly, wil - ly - nil - ly, a-heigh - a, a -



heigh-a!

heigh-a!

heigh-a!

Sopr. *mp* (27)

Sweet Joan has donned her morning face, And in the dew's a -

*p*

straying, a - straying, a - stray - ing;

*p*

*mf*

a-straying. Young Co-lin finds her

*p*

*mf*

a-straying. Young Co-lin finds her

sau - dal trace, and follows, and fol-lows, fol - lows her a-  
 san - dal trace, and follows, and fol-lows, and fol - lows her a-

*cresc.*

*cresc.*

*p*

(28)

a-may - ing, a-may - ing, a-may - ing, a-  
 may-ing, a - may - ing, a - may - ing, a-may - ing, a-  
 may-ing, a - may - ing, a - may - ing, a-may - ing, a-

*mp*

*f*

*f*

may - ing!  
 may - ing!  
 may - ing!

Then  
Then  
Then

(29)

let us all with garlands gay, and hey for rose and  
let us all with garlands gay, and hey for rose and li-ly, and hey for rose and  
let us all with garlands gay, and hey for rose and li-ly, and hey for rose and

li-ly, aheigh - a! Be young and jol - ly while we may,  
li-ly, aheigh - a! Be young and jol - ly while we may,  
li-ly, aheigh - a! Be young and jol - ly while we may,

and woo them, and woo them, and woo them wil-ly - nil-ly, wil-ly -

and woo them, and woo them woo them wil-ly - nil-ly wil-ly - nil-ly,

and woo them, and woo them woo them wil-ly - nil-ly wil-ly - nil-ly,

*mp* *cresc.* *f*

nil-ly, wil-ly - nil-ly, aheigh - a! a-heigh - a!

wil-ly - nil-ly, aheigh - a! a-heigh - a!

wil-ly - nil-ly, aheigh - a! a-heigh - a!

*ff* *ff* *ff*

(30)

*ff*

8

8



(They open out to either side, and show in the centre the lady HERO, as Queen of Summer, attended by BEATRICK and other maidens.)

*Leonato. mf*

And last— my He - ro, as the

*p*

*col Ped.*

Sum - mer Queen, shall in the pomp— of June— be seen, And

*31*

greet these prin - ces fine with voice more sweet than

*Larghetto. mf Hero.*

I, the Queen of Summer day, bid thee welcome to our hall,

mine.

*sp*

(32)

high-renown-ed Prince, And pray

Andante molto moderato.

that thou grace our fes - ti-val.

*mf*

We beshep - herd swains to-night, Girls y-deck'd with mai - den pos - ies,

and we'll dance till morning light a - wake, a - wake the

(33)

ro - ses.

*più f*

At our feet lay down thine arms; Bid the rol - ling drum be mute; Turn thee from the

*pp*

war's a - larms — to — the plaint —

(34)

Sopr. of la - dy's lute.

Chor. At — our feet — lay down thine arms,

Alto At our feet lay down thine arms, thine arms,

Turn — to mea - - sures of de-light, For the

Turn to mea - sures of de-light from the trum - pet's war-like bray - ing, for the wing-ed

Turn to mea - sures of de-light from the trum - pet's war-like bray - ing, for the wing-ed

*p*

(35) *cresc.*

wing - èd hours of night, the wing - èd hours of night, for the wing - èd hours of night, the wing - èd hours of night, for the wing - èd hours of night, the wing - èd

of night brook no de - lay - ing, Brook no de - lay - ing, brook no de - lay - ing, brook no de - lay - ing, brook no de - lay - ing, brook no de - lay - ing, brook no de - lay - ing, brook no de - lay - ing

lay - ing. no de - lay - ing. no de - lay - ing. no de - lay - ing.



Don Pedro. *mp*

Leonato.

A

Now mask, ye fair, and make it night in - deed!

gen - tle night, that leaves these star - ry eyes.

Hero. *mp*

(He approaches HERO.)

*mp*

Aye,

La - dy, will you walk with a friend?

and will walk a - way.

Aye, when I like your fa-vour.

With me for com-pany?

God grant the lute be better than the case. *mf*

My vi - sor is Phi - le - mon's

Why then your vi - sor should be

roof; with-in the house is Jove.

thatched.

Speak low, speak low, speak low, if you speak love. *rall.*

*colla parte*

*p* *pp* *mf*

(Exeunt DON PEDRO and HERO. CLAUDIO looks after them. DON JOHN is also watching with BORACHIO. BE-

NEDICK and BEATRICE come forward.)

*accel.*

## Allegretto leggiero.

Piano introduction in G major, 2/4 time. The right hand features a rapid sixteenth-note melody, while the left hand plays a rhythmic accompaniment with triplets and chords.

Beatrice.

*mf*

Beatrice's first vocal line, starting with a rest followed by a melody in G major. Dynamics range from *mf* to *f*.

Know you one Signor Be-nedick? Then tell me how

Benedick.

*mf*

Benedick's first vocal line, starting with a rest followed by a melody in G major. Dynamics range from *mf* to *f*.

Aye, la-dy.

Piano accompaniment for the first vocal exchange, featuring chords and arpeggiated figures in the right hand and a steady bass line in the left hand. Dynamics range from *p* to *f*.

(38)

many has he kill'd and ea-ten in these wars?

*mf*

Beatrice's second vocal line, starting with a rest followed by a melody in G major. Dynamics range from *mf* to *f*.

He hath done good ser-vice,

Piano accompaniment for Beatrice's second line, featuring chords and arpeggiated figures in the right hand and a steady bass line in the left hand. Dynamics range from *f* to *p*.

He ate your mus-ty victual! In truth he is a gallant—

la - dy,

Benedick's second vocal line and piano accompaniment. The vocal line starts with a rest followed by a melody in G major. The piano accompaniment features chords and arpeggiated figures in the right hand and a steady bass line in the left hand. Dynamics range from *f* to *p*.

tren-cher-man. Nay, an he  
I see the gallant is not in your books.

*mf* *p*

were I'd burn my study. I pray you, who is now his new-sworn

*f* *p*

(39)

brother? Oh — he will

Benedick.

He most affects the brave Don Claudio.

hang up on him! He'll be his fall-ing sick-ness; He's sooner caught than

*f* *p* *f* *p*

fever; God help the no - ble Claudio, and keep him from this madness!

*p*

Not till a hot De - cember! And now, good Sir, I

You will not run mad.

*rall.* (Curtseys) *a tempo* (Exit running.)

must away; and so, good Sir, Good-day.)

*a tempo*

*rall.* *mf*

Benedick. *f*

Now help me, wit, till I play out the

*f* *p*

(DON JOHN, advancing, beckons BORACHIO to him.)

(♩ = ♩) (Exit in pursuit.)

(S.V.) *mf* Don John.

play.

Sure my brother is

a - mo - rous on He - ro.

*mf* What vi - sor is this that

(41)

Borachio.

Aye, my good Lord! I know him by his

strays? Is't Claudio?

*pp*

bear - ing.

*mf* (feroce.)

In the war just end - ed that up - start

hath the glory; my brother loves him, and I hate him for't. If I can cross him

a-ny way, I'll — bless myself in ev'-ry way! Bo-

(42)

*sotto voce*

**Borachio.**  
*sotto voce*  
To the death, my lord.

rachio, will you help me? 'Tis well. See where he

*p*

(Enter CLAUDIO.) comes.

(approaching CLAUDIO.)

Recit.

Claudio.

Yes, I am Be-ne-dick; You know me well.  
Are you not Signor Be-ne - dick? Sig-

in Tempo (*un poco lento*.)

nor, you are near my brother in his love; He is en-amour'd on He-ro. I

pray you to dis-suade him: She is no e - qual to my bro - ther's

(43)

Borachio.

Claudio. *con impeto* *più lento*  
How know you that he loves her?  
birth. I heard him swear his love. He swore  
So did I too.



(He watches CLAUDIO.)

that he would marry her to - morrow.

*senza tempo*

*p* (Trumpets within.) *p*

*f* (exit with BORACHIO.)

Come, let us to the banquet.

*Lento.* Claudio.

'Tis cer-tain so! The Prince woos her for him-

44 self! Friendship is constant in all other things save in the of-fice and affairs of

love. Ah, woe is me, woe is me, for beauty is a witch,

45

for beauty is a witch, against whose charm — Faith

mel - teth in - to blood.

(46) Then fare - well, He-ro, fare - well, He-ro, Love,

(♩ = ♩) *accel.* Love, — oh Love, fare-well, oh Love fare - well, oh Love — *rall*

*colla parte* *p*

(♩ = ♩) (exit CLAUDIO.) fare - well!

## Allegro leggiero.

④⑦ Beatrice. *mf*

(Enter BEATRICK, followed by BENEDICK.)

Tell me, who

## Allegro leggiero.

told you so? Benedick.

That I was cursed,

and had my wit out of "the

Nay, pardon me!

Hundred merry Tales!" 'Twas Bene-dick who told you! 'Twas Bene-dick who told you!

What?

What?

④⑧

Your tren-cher man! You know him well enough.

Sig-nor Be-ne-dick?

What?

*cresc.*  
Be-ne-dick? Be-ne-dick? Aye, par-rot-tea-cher, that same

*cresc.*  
Be-ne-dick? Be-ne-dick? Be-ne-dick?

*p*

Be-ne-dick! I'll tell you what he is, I'll tell you what he is, the Prince's

What is he? What is he?

**(49)**  
Jes-ter, Jes-ter, Jes-ter, fool and knave; a dou-ble

Jes-ter? Jes-ter?

dul-lard, gay or grave; *f* and praised for vil-lai-ny not wit; they

Jester!

hate the jest, hate the jest, hate the jest, and laugh at it; they

laugh at it and beat him, they laugh at it and beat him, Beat him, beat him, Beat him! Beat him! beat him! beat him!

Aye par-rot, beat him. They laugh at it and beat him! I'm sure that (Benedick laughs quietly.) They laugh at it and beat him!

craft is in the fleet; I would he had boarded me! And your kind speeches'll re-

Oh tell him, tell him, tell him and he'll make a phrase or  
peat, if Be-ne-dick I see.

two for my sweet sake.  
*legato mf* "Sweet Sir, she called you fool and knave," I'll say de-murely.

51 And so a partridge wing we'll save at supper sure-ly; for he poorknave

in ve-ry spite, in ve-ry spite will eat no victual on that

## Andante.

night.  
(He unmask and bows low.)

Andante. Dear Lady Dis-dain, I see thou still art liv-ing!

52

(She unmask and curtsys low.)

Is't likely that Disdain should die, when such meet food affronts her eye as

Si - gnor Be-ne-dick!

Yet la-dies fair, if truth be true, all love me well, save

on - ly you. I would my heart would kin-der grow for maiden lightly won:

53

*f* All la - dies love me, that I know; I would re-quit their

*dim.* *p*

love, but oh, I can love none, I can love none,

*pp*

54

my heart no sighs can move. A dog, that's barking at a crow, will

I can love none.

please me more than murmurs low of men that love. A dog, that's barking at a

A dog, that's barking at a

*mf*



*p*  
 crow (parrot) will please me more than murmurs low of men that love.  
 crow. will please you more than murmurs low, of men that

(55)  
 love. God keep your la-dy-ship so min-ded still, so shall some man es-  
 love. God keep your la-dy-ship so min-ded still, so shall some man es-

Scratching would but add a grace. to a  
 cape with face un-scratched.

*accel.* **Allegro molto.**  
 man with such a face.  
**Allegro molto.** I would that my horse had the speed of your tongue,  
*accel.* *p*

and so good a con-ti-nu-er! But keep your way! I may not

56

stay. And so good morrow la-dy, so good morrow la-dy,

(calling after him.) *ff*

(exit hurriedly.) With a jade's trick thus always end you! Be-

la-dy!

*p* *pp*

57 *Presto.*

gone \_\_\_\_\_ and heaven mend you!

*f staccato*

(Enter DON PEDRO, LEONATO, HERO, CLAUDIO, and DON JOHN. DON JOHN stops in the background and summons BORACHIO with a sign. They observe the others.)

(♩ = ♩)

*mf* Don Pedro.

Why so sad, my Clau-dio?

*p*

*p* Claudio.

Not sad, my lord. Not sick, my lord.

Nor sick?

⑤8 Beatrice. *mf*

Not sick nor sad, nor well nor glad, but ci-vil,

ci-vil as an o-range, Count\_ and of that jea-lous o-range

hue.  
Don Pedro.  
I' faith, fair maid, I think your bla-zon true, but if the Count think

so, then his con-cept is false. Here,

(He takes HERO's hand and lays it in CLAU-  
DIO'S.) 59

col. red.

Clau-dio!

rall.

## Larghetto cantabile.

*mf largamente*

God give thee joy till life shall end! Be thou true lover a true

*p*

friend, and thank thy friend — for mai-den won, as sweet —

*p*

— as e'er the sun, — the sun — beam'd on.

⑥ Leonato.

*mf*

Count Claudio, I yield thee here my daughter whom I love, I love so

dear. His Grace — hath made the marriage fit,

and all Grace say A - men, A - men — to it.

*p*

(61) Claudio. *mf*

But lit-tle hap - - py should I be, —

if I could speak my ec - sta-sy,

*appassionato* *cresc.*

Enough for me to know — me thine, as

*f*

thou — by hea - - ven's gift art

62

mine, By

*Più mosso.*

Beatrice.

Now, Cousin,

heaven's gift art mine!

*leggiere  
solenne*

'tis thy turn to say "I hear my mas-ter, and o -

bey"

But, if thou canst not speak for bliss,

63

make him too si - lent with a kiss.

Hero.

Would I were twen - ty times more fair, — and wise and good be -

*pp*

yond compare, — that, gen - tle Clau - dio,

*3*

I might be worthy their praise, — and wor - - - thier

*rall.*

*mf rall.*

Hero.

Tempo I. (Larghetto.)

thee! God give us joy in change - ful life, and

Beatrice. *mf*

God give us joy in changeful life, and faith - ful

Claudio. *mf*

God give us joy in changeful life, — and

Don Pedro. *mf*

God give us joy in changeful life, and

Leonato. *f*

God give us joy in changeful life, and faith - ful heart —

Don John.

*f*



64

faith - ful heart to man and wife,  
 faith - ful heart to man and wife, that so the fa - ted  
 faith - ful, faith - ful heart to man and wife, that  
 faith - ful, faith - ful heart to man and wife, that so the fa - ted hours may  
 to man and wife, that so the fa - ted hours may be,  
 Oh they are well tu - ned now, these twain well -

that so the fa - ted hours may  
 hours may be  
 so the fa - ted hours may be link'd each to each by  
 be, that so the fa - ted hours may be link'd each to each, link'd  
 that so the fa - ted hours may be link'd each to each by  
 tu - - ned, like lo - - ver's lutes of

be link'd each to each by cha - ri-ty, link'd each to each, link'd  
 link'd each to each by cha - ri-ty, link'd each to  
 cha - ri-ty, link'd each to each, link'd each, link'd  
 each to each by cha-ri-ty, link'd each to each, link'd each, link'd  
 cha - ri-ty, link'd each to each, link'd each, link'd  
 sweet - est strain. lo-ver's lutes of sweetest strain.

each to each by cha - ri -  
 each, link'd each to each by cha - ri -  
 each to each by cha - ri-ty,  
 each to each by cha - ri-ty,  
 each to each by cha - ri-ty,  
 But de-vil helpmy craft, and I will

ty, link'd

ty, by cha - ri - ty, link'd each to

by cha - ri - ty, link'd each to

by cha - ri - ty, link'd each, link'd

link'd each to

mar their mu - sic and I will mar their

each by cha - ri - ty.

each by cha - ri - ty.

each by cha - ri - ty.

each to each by cha - ri - ty.

each by cha - ri - ty.

mu - sic pre - sent-ly.

66

Beatrice.

Don Pedro (to Beatrice)

Poor fool, it keeps o' the

In faith you have a merry heart, fair la-dy!

*pp***Allegretto moderato.**

win-dy side of care. Each finds a mate but I— alone, and sun-burnt I— must

be — to sit in a cor-ner and make— my moan with

*poco rall.*

ne-ver a man— for me.

**Don Pedro.**  
*p espress.*

Will you have me, la-dy?

*colla parte*

Allegro. *f* Beatrice.

Aye, if for Sundays only, you are too cost-ly fine for common

Allegretto.

⑥7 Allegro.

days. But par-don my wild — talking! Don Pedro.  
Your si-lence most of -

fends me; and mer - ri-ment be - comes you; for you were born in hour of

Allegretto. *mp* Beatrice.

No, sure, my lord, my mo - ther cried:  
mer - riment.

## Allegro.

*mf.*

but then there was a star danced,

and under that was I born. And so, cousins, God give you

*ppp* *rall.*

Più lento.

(Exit)

joy.

Don Pedro.

By my troth, a pleasant-spirited lady!

Leonato (shaking his head)

She mocks all

She were an excellent wife for

woovers out of suit.

Hero. (Correcting him)

Claudio. Bea - tri - ce and

Don Pedro. Be - ne - dick and Bea - tri - ce!

Be - ne - dick! Bea - tri - ce and

Leonato. Bea - tri - ce and

(They laugh.) 69

Be - ne - dick!

Be - ne - dick! Now will I dare this task of

Be - ne - dick!

Her-cu-les! And Be-ne-dick and Bea-tri-ce shall rise to mountains of af-

Allegro molto.

Hero.

*f*

Hero. *f* Aye, with de - light!

Claudio. *f* Aye, with de - light!

fection.

You all will

help me?

Work all in

Leonato.

*f*

Aye, with de - light!

Allegro molto.

*mf*

70

trus - ty league with me,

And we will make this marriage

be,

and wear the spoils of Cu - -

*f*

- - - pid.

*f*



Hero.

Love, yield thy darts, and see thine an-cient glo-ries end! We rule the

Claudio.

Love, yield thy darts, and see thine an-cient glo-ries end! We rule the

Don Pedro.

Love, yield thy darts, and see thine an-cient glo-ries end! We rule the

Leonato.

Love, yield thy darts, and see thine an-cient glo-ries end! We rule the

way-ward hearts, Thy bow we bend. We are the gods of love all

way-ward hearts, Thy bow we bend. We are the gods of love all

way-ward hearts, Thy bow we bend. We are the gods of love all

way-ward hearts, Thy bow we bend. We are the gods of love all

way-ward hearts, Thy bow we bend. We are the gods of love all

*mf*

mor-tal hearts to prove: With a fa la la, and a fa la la, and a

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

mor-tal hearts to prove: Fa la la, fa la la,

fa la la la la la their hearts we move. Come, bend the

fa la la la la their hearts we move. Come, bend the

fa la la la la their hearts we move. Come, bend the

fa la la la la their hearts we move. Come, bend the

bow and tip our ar-row points with flame! *ff*

bow and tip our ar-row points with flame! *ff*

bow and tip our ar-row points with flame! *ff*

bow and tip our ar-row points with flame! *ff*

bow and tip our ar-row points with flame! *ff*

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*mf* Dame Ve - nus' boy lies low, and brought to shame. We are the

*p* Dame Ve - nus' boy lies low, and brought to shame. We are the

gods who try men's hearts and make them cry, With a fa la la, and a

gods who try men's hearts and make them cry, fa la la,

gods who try men's hearts and make them cry, fa la la,

gods who try men's hearts and make them cry, fa la la,

73

*cresc.*

With a fa la la, and a fa la la, and a fa la la la la la la our

*cresc.*

fa la la and a fa la la la la la la our

*cresc.*

fa la la fa la la fa la la fa la la la la la la our

*cresc.*

fa la la fa la la fa la la fa la la la la la la our

ar - - - rows fly.

ar - - - rows fly.

(Exeunt all except DON JOHN and BORACHIO.)

ar - - - rows fly.

ar - - - rows fly.

**Allegro con fuoco.**  
Don John.

(He beckons to BORACHIO.)

(74)

I'll cross this wedding! Late - ly you

*sf pp mf dim. p*

(BORACHIO signifies assent.)

told me how Marg'ret, He-rob woman loved you to mad - ness.

*f*

At hour of twi-light ap-point your am'-rous la - dy to lean — from

*mp p*

(feroce)

He - - ro's win-dow. I'll play up-on my brother, tell him he wrongs his

*stacc.*

ho-nour wed-ding his friend to such a wan - ton. Proof\_ of my

sto-ry, He — and his Clau-dio shall see you clam-ber quick to your Marg'-ret

at He-ro's win - - - - - dow!

*pp*

*accel.*

*accel. e cresc.*

*f*

### Allegretto.

(The doors of the supper room are thrown open, and a procession of guests, led by dancing maidens, comes Don John.

Thus will you

*pp*

### (76) Borachio.

out, with HERO and CLAUDIO in the centre.) Yea, I will help you.

help me, trus-ty Bo - ra - chio?

*f*

You and the de-vil help - ing I'll mock them, mar - ring their

*cresc.*

(DON JOHN and BORACHIO stand at the side, watching the procession.)

marriage.

**CHOR.**

Sopr. Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;

Ten. Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;

Bass. Sigh no more, la - dies, sigh no more, Men were de - cei - vers e - - ver;

One foot on sea and one on shore, To one thing con-stant ne - - ver: Then

One foot on sea and one on shore, To one thing con-stant ne - - ver: Then

One foot on sea and one on shore, To one thing con-stant ne - - ver: Then

77

sigh not so, but let them go, and be you blithe and bon-ny Con-

vert - ing all your sounds of woe in - to hey non-ny non-ny

non - ny, hey, non-ny non-ny non - ny, hey non-ny non-ny

(78) *ff*

non-ny, in-to hey, hey, hey, hey, hey

in-to hey, hey, hey, hey, hey

in-to hey, hey, hey, hey, hey

*rall. molto* *a tempo*

non-ny, non-ny, non-ny.

non-ny, non-ny, non-ny.

non-ny, non-ny, non-ny.

*rall. molto* *a tempo*

*rall. molto* *a tempo*

*rall. molto* *a tempo*

(The curtain falls.)

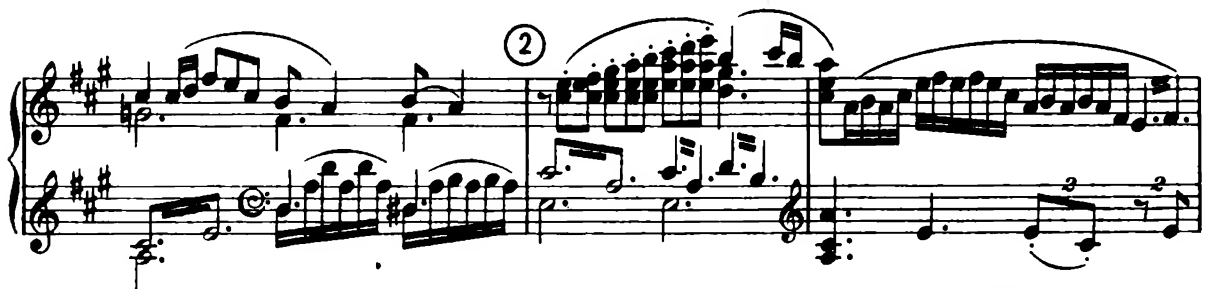
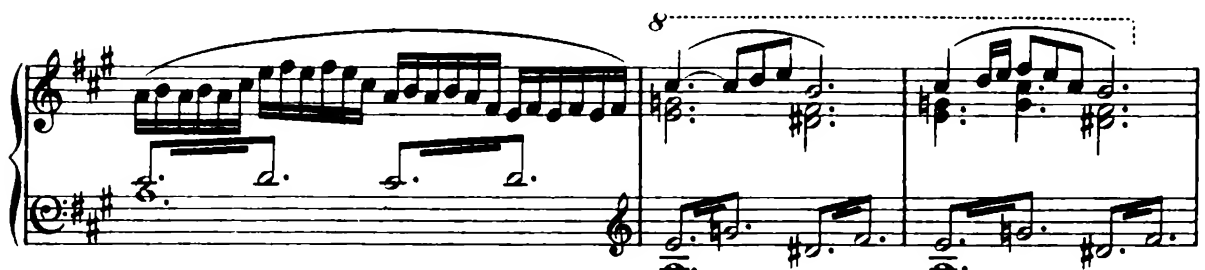
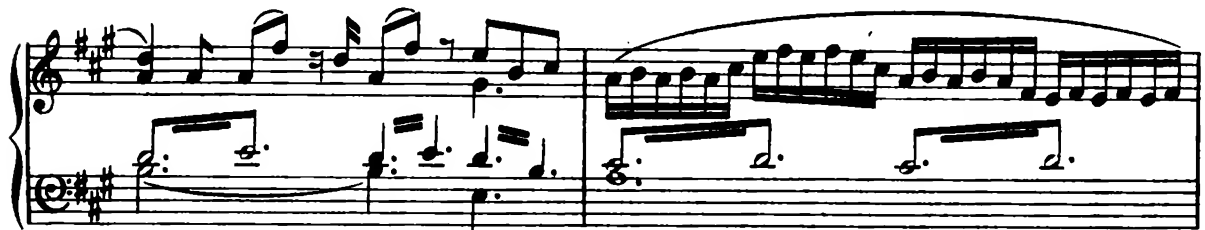


## Act II.

Andante.

Pianoforte.

*pp*



(The Garden of LEONATO. HERO's window L.



back. Arbour at R. front. Enter CLAUDIO with musicians, bearing guitars and mandolines. Sunset.)



## Claudio.

*mf*  
Here let your mu-sic melt — upon the air, Beneath the lady Hero's

win-dow fair, whose hap-py notes may find a ha-ven dear,

(He goes nearer the window.)  
Dy-ing in mu-sic at my mis-tress' ear.

(*♩ = ♩*)

*mp*

The flowers, when the sun a-rose,

turn'd all to thee with ra - - - rer love;

And now—— from all the

gar-den close, and Ves-per's sha - dow - haunted grove,—— their

④ fra - - grance doub-ly sweet—— will woo their la - - dy's

feet—— this way—— to

rove.

*mp*

O rose of all the ro-ses queen,

*mp*

my heart is like a rose for thee;

⑤

And like the breath of flow'rs un-seen,

my love goes forth in me-lo-dy to greet, tho' day be

*cresc.*

done a love - lier dear - er sun

that dawns for

*poco rall.*

*colla parte*

me.

*p*

⑥

(HERO comes out on the balcony)

*pp*

And lo, she dawns, our gar-den's queen and

Hero. *mf*

Nay, like the moon, I'll take my light from mine!

(The Musicians salute and exeunt.)

⑦

thee. Claudio. Shine, moon or sun, so

Shine, sun or moon, so.  
on - ly thou wilt shine!

(She comes down to him in the garden.)

all thy light for me.

(♩. = ♩.)

8

*sf*

*dim.*

Poco più lento.

8

*col Ped.*

Hero. *f*

Claudio. *f*

0 Love, o Love, let

0 Love, o Love, let

9

*pp*



this glad mo - ment stay! Love crowns our  
 this glad mo - ment stay! Love crowns our

life, as Hes - - per crowns the day.  
 life, as Hes - - per crowns the day.

*rall.* *Andante moderato.* *colla parte* *pp*

Claudio.  
 The lit-tle birds in all the thick - ets near with

*mp*

bu-sy bab-ble set-tle down to rest; So would my

wing - ed hopes find ha - - ven here, and

fold their pi - nions on my la - dy's breast.

(♩ = ♩.) *cresc.*  
O Love, o Love, fleet fast the hours in

play, Till Hy - - men, till Hy-men crown the gol - den

(♩ = ♩.) **Hero. p**  
If night draw down, and I be -  
day.

hold — no more thee my sole love, whom I as

mas - - - ter greet, thine eyes like

bea - - cons on a dang' - rous shore — shall

shine — to lead me to my lov - er's feet. O

Love, o Love, shine forth with ten - der ray, till

17

(12)

night — grow love-ly, love - - ly as the fair - - er

*sf* *pp*

(♩ = ♩) Un poco più tranquillo.

day.

The night - in-gale is si - lent on the bough.

*p* *mf*

Claudio.

He dare not vie with thee — in ten-der tune.

Beat of thy heart — hath me - - lo-dy e -

*p*

Hero.

Beat of thy heart — hath me - - lo-dy e -

⑬ *cresc. animandosi*

now to fill with rap-ture, to fill with rap - ture all

*animandosi colla voce cresc.*

*mf*

the woods of June.

*f*

(♩ = ♩.)

Love, 0 Love, fleet fast the hours a - -

*Claudio. f*

0 Love, 0 Love, fleet fast the hours a - -

*p cresc.*

⑭

way, fleet fast the hours a -

way, fleet fast the hours a -

*f*

way! — For night and silence, night and si - - lence  
 way! — For night and silence, night and si - - lence

*dim.*

*dim.*

*Andante.*

sweet - er are than day. (They retire up.)  
 sweet - er are than day.

*pp* *p*

(15)

*dim.*

(Enter BENEDICK. He does not see CLAUDIO and HERO. At first they do not notice him, intent on one another. Presently CLAUDIO directs HERO's attention to BENEDICK, and they watch him with growing amusement.)

*Poco più Andante.*

**Benedick.**

oy-ster, but I dare swear that till I be an oy-ster, I'll not be such a

fool. One wo-man's fair; yet I am well:

An-o-ther's wise, yet I am well:

Ano-ther's good; yet I am well: but till all graces— show in

one of them, my grace will none of them.





*Allegretto marcato e ritmico.*

*f* Wise shall my la-dy be, rich or she's not for me, Brave, beautiful and free; *mf* A

 The first line of the song, featuring a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature remains D major, and the time signature is 6/8. The piano part includes chords and moving lines that support the vocal melody.

per - fect woman form'd to make my bliss, I ask but this, I ask but this, I

 The second line of the song, continuing the vocal melody and piano accompaniment. The piano part features more complex chordal textures and moving lines.

ask no more than this.

 The third line of the song, concluding the first phrase. The piano part includes a dynamic marking of *p* (piano) and a final flourish in the right hand.

(18) *f* Star at the close of day, Blithe as the woods in May,

 The fourth line of the song, starting with a measure rest marked (18). The vocal melody and piano accompaniment continue, with a dynamic marking of *f* (forte) at the beginning.

Bright, beautiful and gay; if all these charms be hers whom I would kiss, I

ask but this, I ask but this, I ask no more than this.

Hers be the nimble wit and poesy well writ to

chime with music fit; and then no shade of hair, no shade of

hair will come a-miss, for all I ask, all I ask all I ask is

*poco rall.*

*colla parte*

*a tempo* (he goes to the arbour)

this. And now as a bachelor I'll take mine

(he goes in)

ease, a - lone and happy. I ask no more, I

*rall.* Claudio. (HERO and CLAUDIO come forward cautiously, keeping away from the arbour.)

ask no more, I ask no more than this. Our bird sits close i' the reeds.

Hero. *pp* Allegro molto quasi Presto.

A-las! poor wild fowl!

*pp sempre e leggeriss.*

Claudio. (20) *pp*

Now will the Prince and

I walk to and fro, and moving nigh, talk lightly as we

go, of Beatrice love-sick for gal-lant

Be-ne-dick, and like to die,— and so by cun-ning fair

our bird we'll snare. Since

Be-a-trice doth lie where I know well my maid and

I will wander near and tell of Sig - - nor Be-nedick

for her dear fa - - your sick and like to die;—

And so by cun - - ning fair our bird we'll snare.

**Hero.** (she points off and beckons.)  
So our bird we'll snare. And see! Don Pe - dro!

**Claudio. *pp***  
So our bird we'll snare.

Claudio.

(Enter DON PEDRO. They meet him with signs of warning, and the three put their heads together, whispering and laughing.)

Pst!

This way!

Don Pedro. (23) (laughing)

Ha ha ha ha ha

Hero. *p* (laughing)

Ha ha ha ha ha ha ha ha!

Cl. *p* (laughing)

Ha ha ha ha ha ha ha!

ha

Ha ha ha

ha ha ha!

*p*

Speed,

mes - senger of

(Exit.)

I will a - bout

it straight

*p* Speed and good luck

at - tend thee!

love!

*p* Speed and good luck

at - tend thee!

*pp*

(CLAUDIO draws DON PEDRO nearer to the arbour and they begin to walk up and down. DON PEDRO'S hand on

(CLAUDIO'S shoulder.)

Claudio. *mf* (24)

That Be - a - trice should know Love's gay de -

ceiv - ing, that she should feel the glow is past be - liev - ing!

Don Pedro.

*mf*

To think that if she love in com-mon fashion, 'tis

Be - nedick should move her mai - den passion!

Per-

chance she doth pretend, and all the tale will end in mock-ing

Claudio. *mf*

Oh ne'er pre-tence could grow so like to

jest:-

life, and show so keen a zest.

And has she told her

(26)

Oh no! For 'twould his laughter move if she did so.

love?

He



Oh yes! For he would on - ly smile at her dis -  
can-not be so vile!

tress. A knave, I grant you.  
Then he's a knave!

(BENEDICK looks out) *cantabile* 27  
Don Pedro. *mf*  
And yet a charm - ing mai - den she, as

one may meet on sum - mer day, and wor - thy all men's

Aye wise in  
cour - te - sy, and wise, they say.

all but in her love for one, who with her

love would play, and, if she sought his heart to

move, would say her nay. I grant you! I grant you!  
Don Pedro. *f*  
A knave! A knave!

(BENEDICK looks out)

(♩ = ♩)

And friend or no I'd pull the  
I'd hang the rogue for flouting such a treasure,

(29)

rope with pleasure. He has some  
Yet Be-nedick's a proper man.

show of it. I did not know of it,  
A hand to strike, a head to plan. I think him

You speak in pi-ty, A  
wit-ty, and brave when swords are out.

*f*

Hec - tor without doubt. If he can't shun the fight, and

If he can't shun the fight, and

*mf*

*f*

*p*

war he needs must wage, Pale as his smock with fright our

*p*

war he needs must wage, Pale as his smock with fright our

*p*

*sfz*

③0

he - ro will en - gage, I would the fel - low knew how much un - wor - thi - ly

he - ro will en - gage, I would the fel - low knew how much un -

*sfz*

*sfz*

*f*

he scorns a woman true and better far than he. Ah

worthi - ly he scorns a woman true and better far than he.

*p*

(They retire back, in close talk.)

me!

Ah me!

*dim.*

(BENEDICK peers out.)

*pp*

*ppp*

**Andante.**

(He comes softly out.)

(He looks a moment at the others, and then goes out on

**31**

tiptoe.)

(CLAUDIO and DON PEDRO come forward laughing.)

**Allegro molto quasi Presto.**

(HERO enters quickly.)

**Hero. *mf***

And

**Claudio. *mf*****Allegro molto quasi Presto.**

We caught our bird.

(32)

we.

Don Pedro. You caught your bird!

You caught your bird!

*sf*

*mf* (She beckons them, one to each side of her.)

What hap - py fow - lers we!

*mf* What hap - py fow - lers we!

*mf* What hap - py fow - lers we!

Hero. *mf*

Where Be - a - trice did lie, the air was

*p*

(33)

thick as we walk'd by with praise of Be-ne-dick, And

well we swore \_\_\_\_\_ that he was first in I - ta - ly,

my maid and I, So we by cun - - ning fair our

bird did snare, So we snared our bird! *cresc.*  
Don Pedro. *mf* So you by

*mf cresc.*  
Claudio. *mf cresc.* So we by cun - ning, cun - ning,  
So you by cun - - ning fair, So by cun - ning,  
cun - ning fair, So by cun - ning,

First system of music (measures 1-8). It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "cun - ning fair. Aye, so our bird did snare. All". The piano part includes a *mf* dynamic marking in measure 7.

cun - ning fair. Aye, so our bird did snare. All

cun - ning fair. Aye, so your bird did snare. All

cun - ning fair. Aye, so our bird did snare. All

Second system of music (measures 9-16). The lyrics are: "glo - ry to us three,". The piano accompaniment features a *sf* dynamic marking in measure 14.

glo - ry to us three,

glo - ry to us three,

glo - ry to us three,

Third system of music (measures 17-24). The lyrics are: "who hap - py fow - lers be! But see our who hap - py fow - lers be!". The piano accompaniment includes a *p* dynamic marking in measure 22 and an 8-measure rest in measure 23.

who hap - py fow - lers be!

who hap - py fow - lers be! But see our

who hap - py fow - lers be!



(35)

*p*

And as I live, my bird with  
woun - ded wild - fowl comes a - gain.

*pp*

*pp*

droop-ing wing! To co-vert, and keep close! We'll watch this

*pp*

To co-vert, and keep close! We'll watch this

*pp*

To co-vert, and keep close! We'll watch this

*pp*

mer - ry meet - - ing. (They hide themselves at back.)

mer - ry meet - - ing.

mer - ry meet - - ing.

Andante.

109

(Enter R. BENEDICK.)

*p*

(Enter L. BEATRICE.)

Benedick.

(They stop short examining each other.)

*mp*

Fair la - dy Be - atrice!

Beatrice.

*mp*

36

Benedick.

What is your will with me?

Do you not love me, la - dy?

*mf*

Why no, no more than reason.

*mf*

Why then, the gal-lant Prince and

Claudio have been de - ceived, for they did swear you loved me.

*f*

*sfp*

Beatrice.

*mp* Do you not love me, sir? *mp* Why

Benedick. *mf* Why no, no more than reason.

*p* *mf* *p*

then, my cou - sin and her gen - tle - wo - man are much de -

ceived, for they did swear you loved me. (37)

Benedick. *mf* They swore you were

*mf*

*mf*

They swore you were dead for me,  
sick for me. Dead! Quo - tha!

*Lento.* *Tempo I.*

dead for me!  
Nay, I still live!

*Benedick.* *mp* *Larghetto grazioso.*

And yet\_ and yet\_ and yet, if I con -

fess me here the love I can-not smother, will you for ev - er

Beatrice.

My -

hold me dear, and ne - ver love an - o - ther?

self I hold that A - dam's kin are ev' - ry man my bro - ther; and

so for us 'twere dead - ly sin to wed with one an -

**Più mosso.**

other.

**Hero.** (aside at back.)

Now Cu - pid fire this wil - ful pair with flames \_\_\_\_\_ they cannot

**Claudio.** (aside at back.)

Now trim the cloak and cut the hair of our re - pen - tant bro - ther,

**Don Pedro.** (aside at back.)**Benedick.**

In letters longer than a span this

**Più mosso.**

And

smother. now Cu - pid fire this wil - ful pair with flames they cannot  
 now trim the cloak and cut the hair \_\_\_\_\_ of our re - pen - tant  
 le - gend and no o - ther, in let - ters longer than a span, no  
 yet, if I con - fess me here, will you for e - ver hold \_\_\_\_\_ me

*mf*  
 And so for us 'twere deadly sin, \_\_\_\_\_ dead - ly sin, (coming  
 smother, with flames they cannot, cannot smother, Here's (coming  
 brother, of our re - pen - - - tant brother, Here's (coming  
 o - ther, this le - gend and no o - ther, Here's  
 dear, and never love an - o - ther,

Be - ne - dick, the married man, — and our re - pen - - - - tant  
forward)

Be - ne - dick, the married man, — and our re - pen - - - - tant  
forward)

Be - ne - dick, the married man, — and our re - pen - - - - tant

*rall.* Beatrice. *mf*  
Heav'n send you grea - ter wis - dom,  
bro - - - ther!  
bro - - - ther!  
bro - - - ther!

*p rall.*

*schierzando* (curtseys) *più lento.* (Exit.L.)  
gen - tle lords, and to you, coz! And so I take my leave.

Hero.  
Claudio. How dost thou, Be - ne - dick, the married man?  
Don Pedro. How dost thou, Be - ne - dick, the married man?  
How dost thou, Be - ne - dick, the married man?

(bows)

(exit after BEATRICE.)

Heav'n mend your wits! And so I take my leave.

Don Pedro.

Mark you! He journeys the same

Andante.

(Exit after BENEDICK. It has got

way. So will I too, to note the merry play.

dark. CLAUDIO goes lover-like to HERO.)

(40)

Hero. *mp*

Now

Hes - per lingers on the hill, — and all the air is drow - sy

*simili*



sweet;— The my-riad sum-merleaves are still, list' - ning

for lo - ver's feet. — Claudio. *mp*  
But Night is fair - er than the

Day, — and heart of Night is strange — and sweet; — and

flow'rs by Moon's enchanted ray — are hush'd when lovers meet —

Hero. (41) *poco a poco cresc.*  
Kind Hes - - - per, lin - - - ger  
Kind Hes - - - per, lin - - - ger

yet ere night close in, and

yet ere night close in, ere night close

*cresc.*

(♩ = ♩.)

Love, good - night, Love, good - night, till

in, and Love, good - night, and Love, good -

*sf*

*rall.*

happier, hap - - pier days be - gin.

night till happier, happier days be - gin.

*colla parte*

Hero. *p.*

Good night!

Claudio. *p.* (she goes to the steps.)

Good night!

*dim.*

Hero. (42) (exit)

Love, Good night! —

Claudio.

Love, Good night! —

**Allegro molto moderato.**

Don Pedro. (stopping)

(CLAUDIO going is met by DON PEDRO returning with DON JOHN at his heels.)

Don John. *mp* What

My lord and brother!

**Allegro molto moderato.**

is't, good brother? In private with me?

I would speak with you. An't please you -

*p*

Why, what's the matter?  
yet Don Claudio may hear, for what I speak concerns him.

*cresc.*

(to CLAUDIO) You know he does.  
Mean you to be mar-ried to-mor-row? I

*mf* *p*

Claudio.  
I pray you speak!  
know not that, when he doth know- what I know.

*p*

④ Don John.  
You think I love you not; let that ap-pear here af-ter! My

*mf*

bro-ther holds you dear, and in his heart hath help to make your

Don Pedro. *acceler.*  
(impatiently)

Tem-

Why what's the matter? What's the matter? Give your thought tongue, I pray you.

marriage.

*mf acceler.*

Tem-  
*p*

po I.

*ad lib.*

The la-dy is dis-

po I.

Claudio. (breathlessly)

Hero dis-loy-al?

loyal.

E-ven

*mf*

*sf*

Più lento.

Allegro. (44) *cresc. agitato*

Disloyal? dis-

she: Le-o-na-to's Hero, Your Hero, ev'-ryman's Hero!

Più lento.

Allegro.

*p*

*f*

*sf*

loy-al? dis-loy - - - al?

The word's too

good to paint her wi-cked-ness. Find a worse ti-tle, and I'll

*p*

fit her to it. I would not have you trust me: trust your own

*poco cresc.*

eyes! And, if my news be true as I do fear they are, why, you shall

45 *poco rall.*

see her chamber-win-dow enter'd, ev'n on this night — be -

## Più mosso.

Claudio.  
May this beso?  
Don Pedro.  
I will not think 'tis so!  
fore her wed-ding day. Think it not so till you have

(a faint light appears in HERO's room.)  
(quasi parlato) Andante.  
seen with eyes — Look! by my soul she comes!

(The three men watch silently L.)

46 (Enter from the room on the balcony MARGARET in HERO's gown.)

Claudio.  
He-ro! He-ro!

(DON JOHN restrains him.)

Borachio.  
(from the garden.)

(MARGARET leans forward peering into the garden.)

*mf* He-ro!

*pp*

(CLAUDIO starts, but DON PEDRO holds him tight.)

He-ro!

(He comes under the balcony. MARGARET leans down to him. He reaches her)

*pp*

④ hands; kisses them with passion, climbs the balcony, embraces MARGARET and goes into room.

*cresc.*

*pp*

The window is closed, the light put out.)

*cresc. sempre*

*pp*

*cresc.*

*pp*



124 Allegro con fuoco.  
Claudio.

*ff*

Oh mock of vir - tue! vir - tue! vir - tuous-seeming de-vill!

Poco più lento.

Thou hol-low sem - blance of fair Chas-ti - ty, Ev'n in the

Church, where I had thought to wed thee, will I pro-nounce thy

*mf* *pp*

Allegro molto.

(He walks impetuously to the back R. and stands gazing at the window.)

shame!

*mf* *cresc.*

Andante.

(48)

*Allegro molto.*

(CLAUDIO makes a gesture of despair, and rushes off L. followed by DON PEDRO and DON JOHN.)

*ff*

*rall.*

*mf*

(Quick Curtain.)

End of Act II.

## Act III.

Allegro molto moderato, ma con fuoco.

The musical score consists of six systems of music, each with a piano (piano) and organ (organ) part. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked "Allegro molto moderato, ma con fuoco." The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings. It also includes articulation marks like accents and slurs, and fingerings like 6, 12, and 10. The first system features a *ff* dynamic and sixteenth-note patterns. The second system includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The third system features a *p* dynamic and triplet markings. The fourth system includes a *mf* (mezzo-forte) dynamic and a *f* (forte) dynamic. The fifth system includes a *mf* dynamic and a first ending bracket marked with a circled 1. The sixth system includes a *f* dynamic and a *mf* dynamic.

(The Curtain rises. The Church at Messina. The front of the stage is the north transept. The steps of the high altar are seen R. further back. CLAUDIO is standing alone R. front.)

## Claudio.

*mp* How slowly drag the leaden hours a-way! *f* Come,

*pp*

Vengeance! I am hun-gry for thy face as for the

*mp*

fair looks of my vir-tuous bride. Give me thy bit-ter

③

fruit for lack of love.

Had I not known, this woman with her

*dim.* *mf*

lovers had been mine! ——— More white than In-nocence the

bride would shine, and vow her - self to me a -

lone. While with slant eyes be -

fore God's al - tar high, she sought the eyes of men, and dream'd un -

chas - ti - ty. Drive on ye lagging moments, drive on,

till I see her face, that seemed all truth to me, her face, made fair for

*f* *rall.*

*p* *f* *p* *rall.*

lo-vers' moans, that yet was char-nel-gate of dead men's

*pp*

### Allegro maestoso.

bones. O God! she comes! Be

BELLS.

(Acolytes with lighted tapers go up the altar steps and light the candles.)

(Org.) *f*

strong, my heart, to-day till I be-hold her face, — and say —

⑤ (DON PEDRO and DON JOHN enter L. They grasp

— what I must say.

*dim.*

(Orch.) *p*

CLAUDIO's hand and pass on up the steps. The Church begins to fill.)

(A procession of Franciscan Monks goes across the back down the nave to L.)

*f* (Org.)

(Orch.) (Org.)

*dim.*

*f* Orch. Org. *p* Orch.



## 132 ⑥ Chorus.

(The Friars begin the hymn outside L.)

TEN. *f*

BASS. Ma-ter dul-ce car-men le-nis Au-di au-ri-bus a-moe-nis, Nup-tam ser-va

Org. *mf*

in se-re-nis, Vir-go gra-ta vir-gi-ni! Lae-tam, vic-trix o im-bel-lis,

*p*

*poco cresc.*

(The procession crosses back to R.)

Spe-cta to-ne-ris o-cel-lis; Na-ven pro-cul a pro-cel-lis Du-ce, Ma-ter

*p*

⑦ *ff*

Do-mi-ni! Ad-ve-nit a-mans a-ma-ta! Spon-sae, pre-cor, es-to gra-ta,

*f*

0 Re-gi-na, 0 Be-a-ta Vir-go gra-ta vir-gi-ni!

*dim.*

*dim.*

Orch. *ff*

A - - - - - mon.

8

Org. *mf*

Orch. *ff*

*p*

*p*

*pp* (All are at the steps.)

(Friar Francis steps forward on the steps.)

*ppp*

Più moderato. (come al 1<sup>mo</sup>)(CLAUDIO makes a gesture  
as if rejecting her)*mf* Friar.

You come hi-ther my Lord, to marry this la-dy?

Hero. (semplice) *mf*

I do.

Friar.

Lady, do you come hither to be married to this Count? If

*cresc.*

either of you know a-ny cause why you should not be join'd, I charge you on your souls to

Hero. *mf*

None, my lord.

Claudio. *mf*

Know you a - ny, He - ro?

ut-ter it.

Know you a - ny,

ut-ter it. Know you a - ny,

Count? I dare make an-swer, none.

*pp* *f* *p*

⑨ Claudio.  
Oh what men dare do, what men dai-ly do, not know-ing.

(to LEONATO) *mf*  
what they do! Fa-ther, by thy leave,

will you with free and un-re-strai-ned soul give me this maid, your

*poco a poco agitato*  
daughter? And what have  
Leonato. *f*  
As free-ly, son, as God did give her me.

I to give you back, whose worth doth coun - ter-poise this gift? Don Pedro.  
Nothing,

*mf a tempo*  
Sweet Prince, you learn me  
un-less you ren - der her a - gain.

thank - ful - ness. There, Le - o - na - to, take her

⑩ (A movement of wonder in the Church. Some rise.)  
back again! Behold how like a

*mf* (con ironia)

maid she blushes there! Comes not that blood as modest e - vidence to witness

*f*

vir - tue? Her blush is guil - ti - ness, not

*f*

mo-des-ty. Not \_\_\_\_\_ to be

Leonato.

What do you mean, my lord?

married, not to knit my soul to this ap - pro - - - ved

⑪

wan-ton. *ff.* Out on thee! *mf* You

seem to me as Di-an in her orb; aschaste as is the bud ere it be blown;

*p*

*f* But you are more in-temperate in your blood than Ve-nus, or those pamper'd a-nimals that

*ad lib.*

*c. p.*

Hero. *mf* (con terrore)

Is my lord well that he doth

rage in sa-vage sen-su-a-li-ty.

*f* *p*

speak so wide? Don Pedro. *mf* *f*  
 Leonato. What shall I speak? I stand dis-  
 Why speak not you?

honour'd, that have gone about to link my dear friend to a wanton bride.

Leonato. *accel.* Are these things spoken, or do I dream? Don John. (from the nave) *f*  
 Sir, they are

(12) Hero. *Tempo I.* *f* True? O my God!  
 spoken, and these things are true! *Tempo I.* *sfp* *f*



# Don John. (quasi parlato)

*sempre cresc.*

Upon my honour, myself, my brother and this grie - ved Count did see her, on - ly ye - ster.

night, bring in a ruf - fian at her cham - ber window; and he the lib'ral vil - lain, hath con - fess'd

(HERO swoons. The congre -

— their vile en - coun - ters!

gation leave in confusion.)

(going up to DON PEDRO)

Don John.

Let us be-gone. These things comethusto

(Exeunt CLAUDIO, DON PEDRO and DON JOHN by

light smother her spir - it.

the nave.)

Un poco più mosso.

(HERO is carried down the steps into the transept. BEATRICE kneels beside her. The FRIAR be-

hind R. LEONATO I.)

Benedick.

Howdoth the la-dy?

Beatrice.

*ad lib.**f* *p* (tenderly)

⑭

Agitato.

Dead, I think: help, uncle, help. He-ro, why He-rol Uncle! Signor Be-ne-dick!

*p* (tenderly)

(HERO shows signs of life.)

Fri-ar! How now, Cou-sin He-ro?

Friar.

*mf*

Have

Tranquillo.

Leonato.

*mf*

Dost thou look up?

comfort, la-dy!

Yea, wherefore should she not?

Tranquillo.

## Appassionato. (♩ = ♩)

Leonato. *f*

Do not live, He - ro, do not live, for I, did I not

think that thou wouldst sure-ly die, my - self would strike thee dead.

Mine, mine, the ve - ry heart of me,

the dear-est head, the child that I was proud of, what foul stain hath

come to her, that all the cleansing sea hath drops too few to wash her white again!

Beatrice.

Friar.

Oh on my word, my cou-sin is be-lied.

Be pa-tient, Sir.

①6 Leonato.

Would the Prince lie, and Clau-dio lie who, as he shamed her, wept for

*sf**mp**rall.**f a tempo*

woe, because he loved her so? Hence from her! Let her die!

*a tempo**c. p.*

Recit.

Friar.

Hear me a lit-tle! For I have on-ly si-lent been so long by no-ting of the la-dy.

*p**mf a tempo*

Trust me not, my rev'rence, call-ing nor di-vi-ni-ty, if this sweet

*mp a tempo*

(to HERO)

la - dy lie not guilt-less here un-der some bit-ing er-ror. La-dy, what man is

Hero. *p*

They know that do ac-cuse me; I know nope.  
he you are ac-cu-sèd of?

⑪ Allegro.

Benedick. *mf*  $\text{>}$ 

(to BENEDICK) Two of them  
There is some strange impression in the Princes.

Allegro.

*sempre più agitato e poco accel.*

are the ve-ry fount of ho-nour, and if their wisdoms be mis-led in this,

*poco accel.*

## Più Allegro.

*cresc.* *f*

the practice of it lies in John the Bastard. **Leonato.**

*cresc.* *fp*

I know not,

I: — if truth this Clau - dio speak, my hands shall tear her limb from

*fp*

⑮ *f* *ff* **Molto Più Lento (quasi  $\text{♩} = \text{♩}$ ).**

limb. But, if he lie, but if he lie —

**Friar.**

Nay, hear me speak!

**Friar.**

This bride unwed was by the Prin-ces left for dead. Give out —

*p*

— that she is dead indeed! So for her death — kind hearts shall

*Poco più lento.*

bleed; and when Count Clan - dio shall hear she lies — up-on her

maid - - en bier, Killed by his words, oh

then shall creep, like vi - - sion of en - chan - ted sleep, her im - - age to his

heart, and he shall then re-pent him of his cru-el-ty. Then shall he



Poco più mosso.

weep, and wish his words un - utter'd, Aye though she were guilty proved.

All you the se - cret keep, and more, than I can speak in like-lihood,

May Heav'n turn to Good! *rall.*

Andante molto moderato.

Benedick *mf*

Signor Le-o - na-to, be ad - vis - ed so, and  
Leonato.  
Borne down by

20

tho' you know my love — how strong and sure to the most  
sor-row, hope - - - less of re - lief, I must go on-ward

gal-lant Prince and Clau - dio; I will be  
while my days en - dure,

se-cret for this la - dy's cure .  
and since I wander aimless in my

Be ad - vis - ed so, I will be  
grief, since I wan-der aimless in my grief, the smallest

(21)

se-cret for this la - dy's cure.

twine may lead me to the lure. **Friar.**

*mf* 'Tis well con-sen-ted; pre-sently a -

way, for to strange sores we well may strain the cure. Come,

la - dy, die to live, this wed - ding - day perhaps is

but prolonged; have pa - tience, have pa - tience,

Hero. (22)

O God, \_\_\_\_\_

and en - dure.

*pp*

*col Ped.*

if I have sinned in in - most thought, do thou by grace the

Hero.

se - cret ev - il cure; \_\_\_\_\_ So thro' the gates \_\_\_\_\_ of

Benedick. *mf*

Come, la - dy, die \_\_\_\_\_ to live;

Leonato. *mf*

Since I wan - der aim - less in my

Friar. *mf*

Come, la - dy, die \_\_\_\_\_ to live;

death may I be brought to  
I will be se - - cret for thy cure,  
grief, aim - less in my grief,  
have pa - - tience and en - dure

life more no - ble, brought to  
have pa - - tience, and en -  
I wan - - der aim - -  
have pa - - tience, and en -

23 *poco rall.*  
*poco rall.*  
*poco rall.*  
*poco rall.*  
*f poco rall.*

life more no - ble, and to  
 dure, Die — to live, have  
 less, the small - est twine my  
 dure, Die — to live, have

*pp*

**Maestoso.**

love more pure.  
 pa - tience and en - dure.  
 lead me to the lure.  
 pa - tience and en - dure.

*cresc.*

(The FRIAR leads out HERO: LEONATO follows them.)

(♩ = ♩)

*p* *dim.*

(BENEDICK and BEATRICE are left alone. BENEDICK is pacing up and down. BEATRICE

*Andante con moto.*

*p*

*in tears.)*

*pp*

*Andante.*

*Beatrice. p*

*Benedick. p*

Yea, and I will weep a-while

Lady Be-atrice, have you wept all this while?

*pp*

24

longer.

*mp*

Surely I do believe your cousin wrong'd

*p* *pp*

## Più lento.

*mf* How might a man deserve, *rall.* if he would right my dear-est friend for me. *mf* Is there a -

*p rall.*

## Più mosso.

A way there is, but no such friend. If he were way to such an end? May a man do't?

## Allegro moderato.

true. A man — might do it but not you.

## Benedick.

I do love nothing in the world so well — as I love



Beatrice. *ad lib.*

It were as possible for me to  
you. Is it not strange?

*mp*

*c.p.*

*a tempo*

say I do love nothing in the world so well as I love you: but be-

*p*

*mf*

*poco rall.*

*p*

*f*

*p*

-lieve me not; and yet I lie not; I confess nothing, nor I de-

*c.p. pp*

*a tempo*

ny nothing; I'm sor-ry for my cousin.

*mf*

Beatrice. *f*

Benedick. *f*

Swear by thy sword, and

By my sword, Be-a-trice, thou lov-est me.

eat it!

**Benedick.**

By my good sword I swear thou lovest me!

(26)

Will thou not eat thy word?

And he shall eat my sword, that says I love not thee. With

Thou swearest by thy sword?

nosance known of men. To win thee if I can.

**Beatrice.**

'Tis like the po - sey of a ring, love me and I love

thee! And God for-give me then!

Love me and I love thee! For what of-

You stay'd me in a hap-py hour, my lord.

fence, sweet Be - atrice?

*poco rall.* *pp* I was a-bout to say I loved you. *tempo* (27)

Do it with all thy heart,

*f* I love you with so much of my heart *rall. ed allargando*

all thy heart!

*a tempo (Vivace)*

— that none is left to swear by.

**Benedick.**

Bid me do an - y - thing, an - y - thing, to prove my love.

**Beatrice (spoken)***(poco)*

Kill Claudio! You kill — me to de-ny it. Fare thee

Ha! Not for the wide world!

**Allegro molto ed agitato.***(struggling)*

well! There is no love in you; nay let me go, in faith, I

Tar - - ry, sweet Be - atrice!

*Allegro molto ed agitato.*

(28)

will go! You dare to be friends with me; you

We'll be friends first.

dare not fight my e - ne-my. (she frees herself)

Is Clau - - - dio thine

Is he not a vil - lain proved that hath slan - der'd where he e - ne-my?

loved, scorn'd and shamed my kins-woman? Would to

God — I were a man! Would to God — I were a man, I would

*ff*

Benedick. eat his heart — in the mar - ket-place! Prin-ces and

Hear me, sweet Be - atrice!

(29) Coun - ties! Princely wit - nesses! A good Count Con-fect, a sweet gallant

*rall.*

*c. p.*

sure - ly: *accel.* Oh, that I were a man, a

*mp*

man, a man! or had a friend would be a man for

*rall.*

## Adagio maestoso.

me! (she is going) Benedick. *f* Tar-ry, good Be-a-trice! By this hand I

Bell.

Adagio maestoso.

Use it some o-ther way then swear-ing by it.

love thee!

## Benedick (solenne)

Think you in your soul that Clau-dio hath wrong'd the la-dy He-ro?

30 Beatrice.  
*allargando*

Yea, as sure-ly as I have thought or soul! Benedick. *ad lib.*

Enough! I am engaged; I'll

*a tempo*

(holding her hand)

challenge him. I kiss your hand and leave you.

By this hand Clau-dio shall ren-der me a dear ac-

*Andante moderato.*

(tenderly)

count. As you hear of me, so think of me.

**Chorus** (off the stage L.)

Tenor. In pa-ra-di-sum de-du-cant te an-ge-li, in

Bass. In pa-ra-di-sum de-du-cant te an-ge-li, in

Bell. In pa-ra-di-sum de-du-cant te an-ge-li, in

*Andante moderato.*

(Org. *mp*)

(going towards the door L.)

31

Com-fort your

tu-o ad-ven-tu sus-ci-pi-ant te mar-ty-res,

tu-o ad-ven-tu sus-ci-pi-ant te mar-ty-res,



cou-sin, I must say she's dead.

et per - du - cant te in ci - vi - ta - tem sanc - tam Je - ru - sa - lem.

et per - du - cant te in ci - vi - ta - tem sanc - tam Je - ru - sa - lem.

*senza tempo*  
*mf*  
Mi - se - re - re me - i, De - us, secundum magnam miseri - cor - di - am tu - am.

(BEATRICE falls on her knees. BENEDICK stands at the door.)

*senza tempo*  
*p*

(A procession of the Misericordia Fraternity and the Friars pass across the back from L. to R. bearing a bier and a shrouded figure thereon.)

In pa - ra - di - sum de - du - cant te an - go - li, In

In pa - ra - di - sum de - du - cant te an - go - li, In

*legato*  
*f*

tu - o ad - - ven - tu sus - ci - pi - ant te mar - - ty - res, - Et per -

tu - o ad - - ven - tu sus - ci - pi - ant te mar - - ty - res, - Et per -

(They pass out of sight.)

du - cant te in ci - vi - ta - tem sanc - tam Je - ru - - sa - lem.

du - cant te in ci - vi - ta - tem sanc - tam Je - ru - - sa - lem.

(Orch.)

*dim.*

**Benedick.** **Adagio.**

And so, fare - well! —

*Molto maestoso.*

*Molto maestoso.*

**Adagio molto.**

(The Curtain falls.) 17

End of Act III.

## Act IV.

SCENE. An open place in Messina. At back L. broad stairs lead to the doors of the burial place of Leonato's family.

## Allegretto.

*f stacc.* *sf* *sf* *sf* (Curtain rises.)

(Enter SEACOLE and other Watchmen with BORACHIO.)

Seacole.

Bring him a - long, the

*p*

vil - lain! And see, good Mas - ter

Dog - ber - ry, the Con - sta - ble rich in lan - guage, comes by good for - tune

② hi - ther and good man Ver - ges with him. whom he ne'er al - lows to

(Enter DOGBERRY and VERGES.) Moderato.  
ut - ter. Good morrow, Con - sta - ble!

Seacole.  
Dogberry (*grandioso*) By your leave, good Master, we have ta - en this  
What would you, honest Sea - cole?

fellow, as ar-rant a knave as an-y in Mes-si-na. *f* We will deal round-ly

with him, and do thou write on ta-blets. A luck-y man art thou my

Sea-cole, for beau-ty comes by for-tune, read-ing and

③ writ-ing by the gift of Na-ture- and so thy ta-blets,

(VERGES comes forward and prepares to speak.)  
Sea-cole!

Enough, good Ver-ges! Pa - la - bras, pau-ca ver - ba!

Our good man Verges wan-ders a lit-tle from the matter. Pa - la - bras, neighbour

(VERGES goes back to his place.)

Ver-ges!

Borachio.  
(to BORACHIO) Bo-ra-chio.  
And what's your name good villain? I like it not. Bo-ra-chio!

(to SEACOLE) Write down Bo - ra - chio! Do you serve God, Bo - ra - chio?

hope so, Sir.

A marvel-lous wit-ty fellow! But I will go a-bout with this Bo-

Seacole.

Good

(to SEACOLE.)

ra-chio. Have you writ down du-ly, he hopes he serves God tru-ly?

Sir, you go not the right way to work; 'tis we must aconse him.

Dogberry.

Yea, truly, 'tis the eetest way. And so I charge you in the Prince's name, say-

(rather gabbled.)

He call'd Don John a villain, Don  
what 'tis meet to say sans fear or shame.

John, the prin-ce's bro-ther.  
Write down Prince John a vil-lain!

⑤  
He said Don John had  
Why this is per - ju - ry to call a Prince a villain!

*senza tempo*  
given him a thousand ducats for ac-cus-ing falsely the la - dy He-ro.  
Flat



(Verges comes forward to speak.)

Bur - gla-ry as ever was committed!

*p* *mf*

Peace, good old man! Pa-la - bras,

*f*

neighbour! a good old man, but will be talking. Pa - labras, neighbour Verges!

*p* *f* *p*

(Verges goes

back to his place.)

Seacole. *5*

Al-so he said Count

*sf*

*senza tempo*

Clau - dio would shame the la - dy He - ro in the church, and would not

marry her.  
Dogberry.

And so it was, and so it came to pass. A most remorseful villain, Con-

denn'd in truth thou wilt be to mere redemption! Go thou before, good

Seacole, to Signor Le - o - nato's. Prepare him for my coming with this most naughty

(Exit SEACOLE.)

villain. Now

(The watchmen produce a rope.)

Borachio.

Off, cox-comb!

(he approaches BORACHIO.)

let him be opinion'd!

Dogberry.

God-a-mercy!

Seacole!

*senza tempo*

Seacole! The Prince's officer must be writ down a

(shouting.)

coxcomb.

Seacole!

Seacole!

*mp*

Alas!

(to BORACHIO.)

he is gone. Thou

Borachio.

A-way! you are an Ass! you are an Ass!

naughty varlet!

Maestoso.

*f*

Dost thou not suspect my

*con agonia.*

place? Dost thou not suspect my years? Oh that he were

*Lento.*

here to write me down an Ass! But oh re-mem-ber, re-

*Allegretto.*

member that I am an Ass in an of-fi-cial gown. For-

*pp*

get not that I am an Ass, al-tho' it be not writ-ten

⑧

*cresc. poco a poco*

down. I am a learn - ed fellow, and which is more, — an officer, and which is

more, — a house-holder, and which is more, — as fair a piece of

flesh as a - ny in Mes - si - na: and one that knows the

law, go to; and a rich man e - nough, go to; and one that hath had

losses: And one that hath two gowns, — go to, and fine as

if I went to woo, and fear'd no losses. *ff* Oh most redemptless

**Borachio.**

Go to! You are an Ass! an Ass! *ff*

villain! Oh!

*ad lib.*

— that I had been writtendown an Ass, an Ass, an Ass! Oh!

**Lento.**

— that I had been written down an Ass! an Ass! an

**Allegro.** (Exeunt DOGBERRY, Verges and watchmen with BORACHIO bound.)

Ass!

(10)

**Andante.**

(Enter BENEDICK with tablets, composing verses.)

(11)

**Benedick.**

*mf*

"The God of Love that sits a - bove, and knows me, and knows

*p*

(thinking.)

Andante.

me, how pi - ti - ful I de - serve" - And lit - tle I de -

serve in song, For thus in rhy - ming I go wrong; but as for love, Le -

12 an - - der brave, who swam the Helles - pon - - tic wave, nor

Tro - i - lus, nor all his crew who live in ballads old and new, were

half so deep in love as I, who cannot rhyme it



## Allegretto.

skill-full-y. Come, to it a-gain, and try a-nother strain.

"Then up and a-way in the

morning fair, and the plea-sant time o' the spring - a; for me is a tress of a

maiden's hair, and for her is a gol-den ring - - a; and Chan - ti-cleer sing

loud and clear, all in the morn-ing time - a, and Hark, o hark."

For dogs must bark—  
to help me out with a rhyme-a! Or this? Now here's a

measure might give some peo-ple pleasure.

**Allegro.**

"To - mor - row is my wed - ding day in all the morning

ear - ly; and you will walk, my mai - den May, where the dews lie.

pear - ly, Shin - ing on the slen - der grass - es, where the fly - ing

sha - dow pass - es, and the birds sing sweet and shrill in the cop - pice

on the hill, and the bell rings ding - dong, ding - dong, ding - dong,

(thinking for a rhyme)  
ding-dong, for end - ing of my song, — for

end-ing of my song. Ding-dong, ding-dong." And so, and so, the

*rall.* (He puts away his tablets)

## Andante.

hob-by horse is for - got, and I was sure-ly born a - far from

## Animato.

an-y rhyming star: but dub me knight, and I will fight

## Più moderato.

as soon as not. And by my troth, here comes the man that I must fight with - al.

(17) (Enter CLAUDIO and DON PEDRO)

Don Pedro.

Signor, what news?

Benedick (gloomily)

Good morrow,

Claudio. *s*

We have been up and down to seek for thee.

Claudio!

*pp*

*f* *s* *dim.*  
Some of thy wit, if an - y wit there

What wouldst thou now with me?

be in this world of mi-se-ry.

My wit is in my

*mf* (smiling)

Ay, if with- in the hither side of law; but

scabbard, shall I draw?

courage, man! care kill'd the cat, and thou mayst rhyme it pat, who dost a shin- ing

⑮

weapon wear — to kill dull care. I meet thy wit in its ca-reer.

(whispers CLAUDIO)

Benedick.

Then take my message in thine ear!

## Claudio (amazed)

God bless me from a challenge!! (with dignity)

Thou didst slay — a la-dy in-no-cent and

wise with-al; and here I draw my

(draws his sword)

## Claudio.

And I will hie me to the

sword in right - eous strife.

fray, as glad — as e'er I went to fes-ti-val, for I am

(CLAUDIO draws, and they prepare to fight. DON PEDRO draws and

wear-y of my life.

comes between them.)

①9 Don Pedro.

Wait yet a lit-tle! For look, my bro-ther's man Bo-ra-chio a

Allegretto.

pri-so-ner! My mind mis-gives me, wait!

(Enter DOGBERRY, VERGES and WATCHMEN with BORACHIO bound)

*stacc.*



What hath he done?

(DOGERRY bows all round)

20 Dogberry.

Of your gra-cious patience,

Prince.

He hath commit-ted per-ju-ry,

more-o-ver he hath spo-ken bur-gla-ry,

and se-cond-ly

is proved a slan-der-er,

Sixthly and last-ly he be-ried a la-dy;

and third-ly he hath dealt un-just-ly;

and to con-clude, the naughty plain-tiff here hath called me

Ass! Al-tho' it be not writ in black and

Moderato.  
Borachio. *mf*  
Hear me, sweet  
white, he call'd me Ass!  
Moderato.

Prince!  
**Don Pedro** (to DOGBERRY) (gives money) (DOGBERRY examines it)

Go! I discharge thee of thy pri-so-ner. This for thy pains.

**Dogberry.**  
*ad lib. con sentimento* (VERGES comes forward to speak and to claim)

Heav'n send thee ma-le - dictions.

a share)

Nay, good neighbour Verges! thou wilt be talking! Pa - la -

(Exit pushing out VERGES. The WATCHMEN unbind BORA(PIO.)

- bras, neighbour Verges!

(♩ = ♩) (♩ = ♩)

22

Borachio.

Hear me, and let Count Claudio kill me! Don John is fled. Don Pedro. My brother fled!

'Twas he that set me on to slander the lady Hero. I de-

*cresc.* ceived your eyes, me, me you saw court He-ro's gentlewoman in

He-ro's garment dressed: I, I, and my mas - ter,

(CLAUDIO gives a half exclamation, and turns his back on them)  
accused the in-no-cent la-dy who is dead. From thee and from this grie-ved

Count I ask the fit re-ward of vil-lai-ny. Don Pedro. (overcome)

But did my brother set you

The first system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics 'Count I ask the fit re-ward of vil-lai-ny. Don Pedro. (overcome)'. The middle staff is a vocal line in G major, with lyrics 'But did my brother set you'. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

And paid me richly for the practice of it.

on to this?

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics 'And paid me richly for the practice of it.' and 'on to this?'. The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, continuing the eighth-note pattern in the right hand and the active bass line in the left hand.

(terrible) *molto cresc.* ②③ *ff.* 3

He is composed and framed of treachery, And thou the lesser villain!

The third system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics 'He is composed and framed of treachery, And thou the lesser villain!'. The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, featuring a more complex and rhythmic pattern in the right hand and a more active bass line in the left hand.

(to WATCHMEN) (Exeunt WATCHMEN with BORACHIO)

Keep him safe and I will deal with him.

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line in G major, with lyrics 'Keep him safe and I will deal with him.' and '(Exeunt WATCHMEN with BORACHIO)'. The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, featuring a more complex and rhythmic pattern in the right hand and a more active bass line in the left hand.

*f* Oh Claudio! Rannot his speechlikepoisonthro' your blood?

Claudio.  
I have drunk poi - son when he utter'd it, poi - son! poi - son!

*Andante espressivo. molto espress.*  
Sweet

He-ro! Now thy image doth ap-pear in the rare

sem - blance that I loved it first;

and all my life drawn out from year to year shall in each barren year be more ac-

(He throws down his sword) *ff*

curst. Lie there, my

*cresc. molto ff*

sword! *mf* A pilgrim staff for me to

*p*

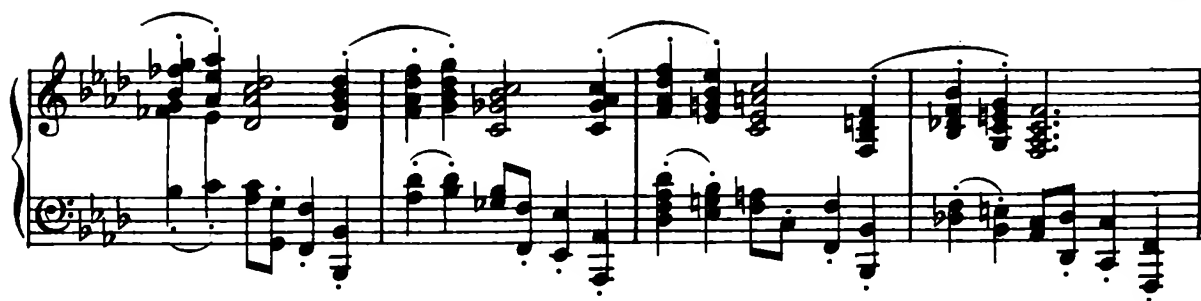
measure out my woe by land and sea.

*p*

(Enter BEATRICE and maidens, bearing flowers to the supposed tomb of HERO. BENEDICK has sheathed his sword, comes to CLAUDIO and lays his hand on his shoulder.)

*Andante maestoso.*

*p simili*



(25) Beatrice.

Done to death by sland'roustongues was the He - ro that herelies;

*pp*

Death in guer - don of her wrongs gives her fame — which ne - ver

(26)

dies. — Done to death by sland'roustongues

Sop. *mp*

Chorus. Done to death by sland'roustongues

Alto. *mp*

Done to death by sland'roustongues —

*p* *pp*



*mf*  
 Death in guer - don of her wrongs  
 was the He - ro that here lies; — Death in guer - don of her wrongs —  
 was the He - ro that here lies; Death in guer - don of her wrongs

(27) *più f*  
 gives her fame — that nev - er dies. So the life that  
 gives her fame that nev - er dies.  
 gives her fame that nev - er dies.

died with shame lives in death with glo - rious fame.  
*mf* So the life that  
*mf* So the life that

Lives in death with glo - rious fame, died with shame, lives in death with glo - rious fame, with died with shame, lives in death with glo - rious fame, with

with glo - rious fame, glo - rious fame. glo - rious fame, glo - rious fame. glo - rious fame, glo - rious fame.

**Larghetto.** (♩ un)

(The FRIAR appears at the top of the steps.) (CLAUDIO goes and kneels at the foot of the steps.)

**Larghetto:** (♩ un)

*poco più mosso che ♩*) Claudio.  
 Father, I pray for pardon of my sin.

Friar. *mf* But from the  
 God par-don thee, and she, thy hap-less bride.

*Poco più lento.*  
 dead what pardon can I win?  
 While lived her shame the stainless maiden  
*Poco più lento.*

(28)  
 died. But now before high Heav'n I bid her rise from feign - èd

(He opens the gates.)

death to ho - nour in mer's eyes.

(HERO comes forth.)

Claudio. *p*

An - gel,

*ff**pp*

or spi - rit of air, or my true love!

Hero. *mp*

(29)

Thy love in - deed, and true — thro' bitter fate.

*cresc.**ff**dim.*

## Andante molto espressivo.

Claudio.

*mp*

An - gel of pi - ty, *simili* if my tears can

move pardon for me, who most deserve thy hate -

par - don - from the gray land of ghosts and Lethe's

stream, come to me, love, if thou be aught but

dream. There is no room for par-don in me, dear,

Hero.

(31)

*p*

Since all my heart is fill'd with love a - lone, is fill'd with love a -

lone. 32 Now from the bor - ders of death's re - gion

drear, where the poor ghosts of helpless lovers moan, *allegro* I am come

(she comes down.)

back to splendour of the sun, and wealth of hap - py

days, and wealth of hap - py days but now be

**Andante** (♩ un poco più mosso che ♩)

Andante (un poco più mosso che)

8

col Ped.

6

6

6

6

0

molto

love, dear love, let  
love, dear love, let

This musical score is for the hymn "This Glad Moment Stay". It is written for three parts: Soprano, Alto, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "this glad mo - - ment stay, o". The Soprano and Alto parts are in the upper staves, and the Piano accompaniment is in the lower staves. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand.

The image shows a musical score for the song "The Rose Tree." It includes three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are "glad - - - mo - - - ment, - - -". The piano part features a prominent melody in the right hand, consisting of eighth-note runs, and a supporting bass line in the left hand.

stay! — And life and love, — and life and

stay! — And life and love, —

*cresc.*

love — bring in the gol - - - den

and life and love bring in the gol - - - den

*f* *mf* *cresc.*

**Largo.**

day.

day.

**Largo.**

*ff*

**Allegretto leggiero.**

**Benedick (to BEATRICE).**

*mf*

Now all goes well with them, and we of this same bridal troop must

*p*



*rall.*

be: and yet\_ and yet\_ tho' all men hold thee witty, I take thee out of

*c. p.*

③ *a tempo* Beatrice.

On great per - sua - sion I agree, and yet\_ and

pi-ty.

*a tempo*

(piangendo)

yet if I must be thy wife, it is to save thy life, for I am

*rall.* *a tempo*

told, con-sumption threatens thee. Benedick. *f.* (he kisses her)

Peace! I will stop thy mouth!

*a tempo*

*c. p.*

**Don Pedro.**

How dost thou, Benedick, the married man?

Be ye as

*p* *mf*

**Hero.**

**Claudio.**

**Don Pedro.**

Hero.

How dost thou, Be - ne-dick, the married man?

Claudio.

How dost thou, Be - ne-dick, the married man?

Don Pedro.

How dost thou, Be - ne-dick, the married man?

merry as ye can, ye shall not move me! For 'tis, I'm told, the

**Benedick.**

**Benedick.** *rall.*

wis-est plan, since long a - go the world be - gan, to find a maid to

*mp* *c.p.*

## Allegretto. (come nel Atto I.)

Beatrice.

*f*

Benedick.

A dance, a dance, and foot it light!

love me.

Allegretto.

We'll fro-lie thro' the summer

Benedick.

night; so strike up, pipers!

*cresc.*

36 Hero.

How dost thou, Be - ne-dick, the mar-ried man?

Claudio.

How dost thou, Be - ne-dick, the mar-ried man?

Don Pedro.

How dost thou, Be - ne-dick, the mar-ried man?

Sopr.

How dost thou, Be - ne-dick, the mar-ried man?

Ten.

How dost thou, Be - ne-dick, the mar-ried man?

Bass.

How dost thou, Be - ne-dick, the mar-ried man?

Chorus.

Benedick.

(CLAUDIO leads out HERO and BENEDICK  
BEATRICE. DON PEDRO laughingly beats time.)

Oh strike up, pi-pers!

Sing no more dit - ties, Sing no mo of

Sing no more dit - ties, Sing no mo of

Sing no more dit - ties, Sing no mo of

dumps so dull and hea - vy; for fickle men may wis-er grow, while sum-mer still is

dumps so dull and hea - vy; for fickle men may wis-er grow, while sum-mer still is

dumps so dull and hea - vy; for fickle men may wis-er grow, while sum-mer still is

(37)

**Hero.** *Lento.* *a tempo*

Then sigh not so, nor say them no, but be you blithe and bon-ny: — Con-

**Beatrice.**

Then sigh not so, nor say them no, but be you blithe and bon-ny: — Con-

**Claudio.**

Then sigh not so, nor say them no, but be you blithe and bon-ny: — Con-

**Don Pedro.**

Then sigh not so, nor say them no, but be you blithe and bon-ny: — Con-

**Benedick.**

leav - y, Then sigh not so nor say them no, but be you blithe and bon-ny: — Con-

leav - y, Then sigh not so nor say them no, but be you blithe and bon-ny: — Con-

leav - y, Then sigh not so nor say them no, but be your blithe and bon-ny: — Con-

*Lento.* *a tempo*

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to hey non-ny non-ny

vert - ing all your sounds of woe \_\_\_\_\_ in - to

vert - ing all your sounds of woe \_\_\_\_\_ in - to

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny, \_\_\_\_\_

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny, \_\_\_\_\_

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

non - ny, hey non-ny non-ny non - ny, hey non-ny non-ny

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

hey non-ny non-ny non - ny, hey non-ny non-ny non - ny,

— in - to hey, hey, hey, hey, hey

— in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

non-ny in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

in - to hey, hey, hey, hey, hey

*ff*



(Quick Curtain.)

non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

non-ny non-ny non-ny non - - - ny!

End of the Opera.  
September, 1900